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new locality, and her intonation was not so generally true as usual. In the second act, however, she recovered all her artistic aplomb, and sang one of her specialité songs deliciously, exciting the warmest enthusiasm and commanding an uproarious encore. She is on all points a delightful artist, and fascinates the public by the rich melody of her voice, and her perfect mastery over all the vocal resources. This evening will doubtless find her in full possession of that artistic ease which enables her to glamour and charm all her hearers.

The appearance of Signor Brignoli was the signal for the heartiest and most cordial applause that we ever saw awarded to an artist in a concert-room. The applause rose and fell, and rose again and again, so that Brignoli seemed to be painfully embarrassed; but it seemed to cheer him on to his labors, for he sang his first song most charmingly. His voice is as beautiful as ever, but it gives evidence of more careful and intelligent culture. He attends more carefully to the nuances of vocalism; he carries his voice better, and his diminuendos on holding notes are artistically executed and wonderfully effective. Of course he won a unanimous encore. In his duo with Parepa he seemed a little lazy, from sympathy, perhaps, for Parepa was lazy too, but his second song he sang with so much grace, finish, and sentiment, that he was greeted by an encore which he was compelled to acknowledge, and replied to by the Serenade from *Don Pasquale*, most delightfully rendered. "We are happy to be able to record, at last, that New York has heart enough to acknowledge an old favorite. The reception of Brignoli afforded the only proof of that fact that we have witnessed for 25 years.

The two new singers, Ferranti and Fortuna, are very excellent artists. Fortuna has a good voice, which he uses artistically, although he is not remarkably for his coloring. Still he sings gracefully and with good finish, and will certainly become a favorite with our public. Ferranti is uproariously demonstrative; he is full of humor and he does not attempt to conceal it, but overflows with gesticulation, grimaces and vocal expletives. He has too much animal life, and will bear a good deal of toning down. He sings with spirit and animation, and seemed to give unqualified delight to his hearers. In his *parlando* singing he requires more lightness and velocity, but he is sure to win his way to the favor of the public.

Carl Rosa gives evidence of careful study. He has certainly improved since we last heard him, both in the roundness of his tone and the brilliancy of his execution. But he is still cold, unmoved and unsympathetic, and he will never achieve that free, broad tone by which passion alone can be simulated while he allows his bow to hug the strings so closely and so continuously. He plays well, but rather with

the uncertainty of the scholar than the passion and bravura of a master.

Mr. S. B. Mills played the first movement of Schumann concert in A Minor, superbly. His grasp of the instrument is certainly splendid. Self-assured and unerring, he keeps every passage clear, and makes every note tell. He interpreted his author faithfully, preserving all the delicate coloring, and throwing into the broad effects more *abandon* than usually distinguishes his manner. In all respects his performance was masterly, and fully deserved the cordial applause which it received.

Mr. J. L. Hatton accompanies elegantly and judiciously, but he may not know that preluding is out of fashion in our concert rooms.

The orchestra was badly arranged. The brass instruments were raised so high above the others that in the *forte* passages the violins were utterly inaudible. This was particularly noticeable in the finale of the overture to the *Tannhauser*, when not one note of that wonderful streaming, falling figure for the violins could be distinguished. Either the stringed instruments were too weak or the brass was woefully misplaced. The fault should be remedied this evening, in justice to the works to be performed.

The second of the Bateman concerts will take place this evening at Steinway's Hall, when all the artists of the company will appear.

#### SIGNOR SEVERINI'S CONCERT AT IRVING HALL.

The first concert of Signor Severini took place at Irving Hall on Saturday evening, and was attended by a large, brilliant, and very critical audience. Signor Severini is a young man of very pleasing manners and appearance, but Italian only in name. He is an accomplished gentleman, speaking several languages, and singing in all with equal fluency, grace and comprehension. His voice is a tenor of light and very beautiful quality, which he uses tastefully and skilfully. Its compass is sufficient, and the quality is equal and melodious throughout the scale. His school is ornate, the natural flexibility of his voice has been improved by study, and his execution is free, facile and well articulated. There are few living tenors who can execute with such lightness and precision. He sang the German Lieds with much taste and expression, closing them with great effect by the perfect control of his voice. His Italian singing illustrated the points we have described, and proved that beside possessing brilliancy and pathos, he has an excellent appreciation of humor. The use of the falsetto, which is so generally accepted in Europe, proved an unquestionable failure in the scene aria, from *"Marino Falliero."* Our public dislike the quality of the tones, and emphatically disapprove of their use. Besides, Signor Severini did not achieve the same results by

the same means as Rubini controlled. Rubini struck the highest notes with a clear, firm, but attenuated chest tone, which was as beautiful as it was remarkable, while Severini reached them in falsetto, and by an effort which roughened and depraved the quality, producing rather a thin shout than a clear and well-defined note. The contrast of the qualities of the tones was unpleasant, and produced an effect by no means intended by the singer. The aria itself was very charmingly sung, exhibiting the true concert style, namely, an absence of all shouting, but in its place, grace, taste, expression, and an emphasis sufficient without stage exaggeration.

In Beethoven's beautiful aria, "Adelaide," his rendering was deficient in depth of expression and impulsive passion; but he sang it tenderly and smoothly, and won a determined encore, to which he responded by singing that old favorite but rarely heard ballad, "Oft in the Stilly Night," in a manner so sweet, tender and expressive as to call forth the enthusiastic applause of the audience. He sang the "Addio," duo, from "La Sonnambula," with Mme. Johannsen, very charmingly; but its delicate effects were marred by that lady constantly falling from the pitch.

Signor Severini's other marked success was the popular English ballad, "Ever of Thee," which he sang deliciously, charming his hearers by the admirable management of his voice, and by his tender and expressive style. He gained an enthusiastic encore, and sung in response a pleasant Italian canzone, with spirit and effect. Signor Severini displayed on the occasion of his debut, a versatility in style but rarely achieved by a vocalist, and in each he displayed a thorough mastery of its sentiment and character. His pronunciation of the several languages was refined and beautiful, and his enunciation in all was so clearly articulated that every word could be distinctly heard. This is one of his secrets of success, and in this he affords an example which all our singers would do well to follow. His debut was an unquestionable success. He exhibits attractive qualities which mark him out as a star singer, and when he becomes more familiar with the taste of our American audiences, he will achieve a popularity which but few artists have attained in this country.

We would suggest to Signor Severini, either never to accompany himself, or to learn the correct harmonies of the songs he does accompany.

Mme. Johannsen sang her selection well, but rapid execution is by no means her forte, and therefore she should leave it to younger and fresher voices.

Signor Centemeri sang in capital style. He exhibits a rich vein of humor, and dashes through his music with a genial spirit which makes his singing both attractive and effective. He is a talented and excellent artist.

Mr. Alfred H. Pease gives evidence of considerable improvement since we last heard him. His touch is better, his manipulation is more certain, and he has gained more self-assurance. In his piano duets with Mr. Colby (clever and effective compositions by himself) he exhibited fine taste, and great delicacy and brilliancy. In these he displayed his real merits as a pianist, and his efforts were rewarded by warm appreciation and a hearty encore.

Mr. Colby accompanied carefully and judiciously. In this line of duty, he is fast becoming accomplished.

#### SUNDAY EVENING CONCERTS.

Irving Hall was again found incompetent to contain all Mr. Harrison's patrons on a Sunday evening concert on his ninth trial of public appreciation for such entertainments.

The orchestral selections were nearly all of a light and popular class, and so well given as to excite remarkable enthusiasm, especially for Suppe's overture, which hits general taste very full, as there performed.

Mrs. Anna Payne, a contralto in a New York church choir, won at this concert, by her unaffected manner and smooth tone employed in song, considerable estimation.

That favorable estimation would have been materially enhanced, if a faulty method had not marred the natural effect of a sympathetic and tuneable voice. Especially was that faulty method remarked in "He was despised," because true oratorio style is rarely imparted by teachers, and when Handel is attacked wrongfully, prejudice against the assailant is quickly formed by the public desired to propitiate.

Mr. J. N. Pattison played a fantasia of his own composition on themes from Gounod's "Faust" and Liszt's "La Campanella." The fantasia credited him with a good amount of constructive skill, and clever treatment of the subjects worked out there. So many twistings of that opera have found their exposition in pianoforte show-pieces, that analysis of each by a critic has become a hopeless task, and even the writers of such contrivances to show off execution are sadly puzzled, to steer clear of previous explorers for musical gold nuggets, which can be refined or brushed up to make a brilliant display in pianoforte performance. Mr. Pattison has made a decided advance in his playing since his visit to Europe. There is now a firmness, clearness, and true artistic smoothness in his performance, which, coming in aid of his previously remarkable executive facility, make a combination of excellent qualifications for a solo pianist, which commends him to high estimation with even the sternly critical, who strictly regard deeds, without reference to incidental or personal influences. There was not a like favorable

opportunity here for proving his artistic rank in pianism, with that he so admirably improved at Mollenhauer's Conservatory inauguration concert, yet no judge of that art could fail to perceive his great progress, towards a full mastery of all its requirements from a finished player.

MR. GROVER'S CONCERT SERIES at the Olympic Theatre had intermission last Sunday evening, but will be resumed on Sunday evening next, when Mme. Seedley, the prima donna from Cassel and Hanover opera houses, will again present her just claims to public favor as the grand dramatic vocalist. The reception given to her first display of grand voice and style was so decidedly enthusiastic as to insure that public further opportunities to show their hearty appreciation of such rare excellence.

THE ANSCHUTZ MUSIC INSTITUTE CONCERTS were renewed after one week's intermission, last Sunday evening, and favored by clear weather not only had a larger audience than on any previous occasion but the hall gave out tone from a single voice or instrument less sparingly and ungraciously than before. The large orchestra which Carl Anschutz has selected for, and directs in these concerts, with such fire and magnetism, covered themselves with musical glory in their performance of Beethoven's Fifth—and best—Symphony. The contrast between that grand performance and the one forced upon reluctant hearing at the Brooklyn Philharmonic on the previous evening, was astonishing to musical sense. We could not, however, amid the blaze of enthusiasm which Anschutz's orchestra excited, find within his conductorial province, and clear authority, excuse for new readings of Beethoven against time-honored prescriptions and that composer's special directions. Mr. Anschutz is too apt to lose his judgment in musical excitement and strong passion for grand effects. Other portions of this concert were directed by Mr. Burchel, so calmly and effectively as to prove him qualified for his duty.

The N. Y. Sing Academy, under Mr. Pindert's direction, performed with some hundred voices a concert of Gade's in clever style; and Mme. Zimmermann's noble voice found a chance for clear and favorable appreciation in the solo part, which those who admired her voice and really artistic use of it, years ago, gladly welcomed and fully improved. Mr. I. B. Poznanski achieved in his solo violin performances there, a positive and unequivocal success, in spite of the very unfavorable reception which that hall gives to all tone which is not hard and strong, permitting to pure, sweet and musical utterance but slight resonance. Mr. Poznanski unquestionably proved that evening that his school is good, his tone pure, sweet and gracious, his intonation clear and firm, his bowing free and graceful, and his manner unpretending and devoid of grotesque laboring con-

tortions, which are not unusual from even highly reputed artists, who make violin solo playing a speciality and their sole passport to fame and fortune. Added to all these good qualifications, his technical mastery of the violin's capabilities in execution is good, and he plays remarkably clean, while fully preserving the sentiment and expression of that music he professes to interpret, not merely in bald notation but the idea and purpose of its composition.

Germania Hall is elegantly draped and undoubtedly is admirably fitted to its original purpose of a ball room. Its subsequent use for a grand concert hall does not find like estimation, and therefore Mr. Anschutz purposes—we hear—to revive his concert popularity in the Broadway Theatre, where he in opera and concert performance laid broad and deep the foundations of his musical reputation here.

#### BROOKLYN PHILHARMONIC SOCIETY.

The first concert of the tenth season of the Brooklyn Philharmonic Society took place at the Academy of Music on Saturday evening the 27th inst. A large and brilliant audience was present, not as crowded, however, as when Theodore Eisfeld wielded the baton. We were fortunate in finding a seat in the upper tier, New York critics being, as usual, left without seats, unless they fall upon one by accident. Efforts have been made in certain quarters to promulgate the idea that this society was in a failing position, and that it needed some new feature of extraordinary greatness to resuscitate its fortunes. This is simply a *canard* got up to exalt favorites, and to depreciate those not within the charmed circle. This Society shared the fate of all other amusements last season; all suffered more or less. That the attendance diminished in numbers because of any inferiority in the performances, is certainly untrue. The orchestra was unequalled in its materials; it was even more perfect than the New York Philharmonic, for the reason that some of the weak members of that organization were left out, and their places supplied by more competent performers. It was in fact the most perfect orchestra in the United States, and was worthy of the most brilliant and liberal patronage. Thus much we can say of the past.

Of the present organization of the orchestra we can make no such flattering remarks. Mr. Theodore Thomas, the new chosen director, who is full of enterprise, and is a clever and ambitious man, while at the same time he is deficient in the experience and thorough education of his predecessors, acting upon the proverb that "new brooms sweep clean," has dispensed with the services of many of the best performers, and has supplied their places with very indifferent substitutes. The result was a performance very inferior to the previous per-